THE RAGTIMER

JANUARY–FEBRUARY

1985

PUBLISHED BY

THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSICAL RAGTIME

BILL McCROSTIE

Give me your smile
The lovelight in your eyes
Love could not hold
A fairer paradise

Give me the right
To love you all the while
The world forever
The sunshine of your smile

Verse:
Dear face that holds
So sweet a smile for me
Were you not mine
How dark the world would be

I know no light
Above that could replace
Love's radiant sunshine
In your dear dear face

Lyrics to "The Sunshine of Your Smile"
as sung by Lynn Wynters, January 31, 1985,
at the service honouring the memory of Bill McCrostie

RAGTIME...
UNDER YOUR HAT

FOUNDED 1962
INCORPORATED 1970

THE RAGTIME SOCIETY
INCORPORATED

is a non-profit corporation having the following objects;

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

BOARD OF DIRECTORS
1985

John Arpin - President
Pel Bell-Smith - V.P.
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Jack Hutton - Editor
Zella Connell McCrostie -
Director
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Many regard it as a small miracle that the Ragtime Society has endured more than two decades when so many other voluntary groups disappear after a few years. The fact that the Society has persevered -- particularly during recent years -- owes a lot to a human dynamo who devoted his energies to The Ragtime Society: Bill McCrostie.

No one could ever total the number of hours that he and Zella have devoted to the Society over the years. That included organizing the annual Bashes, mailing out the Ragtimer, and staying in touch with performers and ragtimers throughout the world.

Bill's death on January 27th came as a shock to the entire ragtime family, including many whom he knew only through his extensive nightly correspondence.

We shall indeed miss Bill McCrostie.

The Ragtime Society directors have elected Pel Bell-Smith to fill Bill's position as Vice-president and Managing Director. You can help Pel right now by making sure that you have sent in your 1985 membership dues, which are the lifeblood of our organization._

THE RAGTIMER is the official publication of THE RAGTIME SOCIETY Inc. P.O. Box 520, Station A, Weston, Ontario, Canada M9N 3N3. All rights of THE RAGTIMER reserved to the Corporation. Membership is $10 per year.

JOHN ARPIN RECALLS HIS FRIEND

Here is the text of John Arpin's eulogy for Bill McCrostie: January 31, 1985

Dear Family and Friends of Bill McCrostie

All tunnels must be travelled to get somewhere else -- to gain new knowledge, to enjoy new experiences, to meet new people and to be blessed with the companionship of yet another new friend. However, tunnels are dark places. One dreads the darkness and never ventures into the tunnel and can be typed as an unusually shy person, withdrawn and basically a loner with few friends. Another ventures into the tunnel and then begins to have misgivings. He's afraid to proceed and afraid to turn back. Indecisive, he is never able to communicate with others in a deep way. He is able to sometimes navigate the really short tunnels, but they are tunnels that fall short of the hearts of others. This kind of person is fickle and flits about like a butterfly -- he is tentative!

Then, happily, one discovers occasionally the unique person who is never afraid of navigating tunnels -- whether they be long, treacherous or tortuous. He knows that with the extra effort he'll expend, that progressing through each tunnel is a great experience, because it brings the exhilaration of radiant sunshine at its end. That person is decisive, sure of himself, forthright, open and someone who is a great lover of life's experiences. He has a wealth of friends. That unique quality is the core -- the heart and soul of Bill McCrostie. Bill made tunnels and travelled them all the time. He was never afraid to tunnel his way into the heart of a stranger. Bill's friendliness, gentleness of hand and warmth of affection was evident to all who had the honour of knowing him. He had that great quality and capability of bringing people together in mutual enjoyment. He was a <u>bon vivant</u> in the gentle definition of those words. His handshake was firm and his smile was a smile of sincerity. He communicated the strength of true friendship. His carriage was tall and erect, distinguished and bespoke the character of a man who is sure of himself. In short, he was a gentleman.

His love of music only served to again underline the fact that he enjoyed the beauty and fun of life. Ragtime was his favourite music -- and why not? -- because, in Ragtime, there is beauty as well as fun and there are fun-loving people, and there are people who want to share together -- and that's where Bill was happiest -- happy that he could stand back and, as if through a spectrascope, look in at people having a good time, singing, laughing, enjoying, and feeling at home.

As an organizer, he was without equal, as members of the Ragtime Society, of which Bill was the Managing Director, will agree. The Society has lost a tireless and devoted Director.

For myself, I feel a great personal loss. I received a tremendous amount of support from him, both in my personal life and in my music career. He was eager to help and, along with Zel, gave me the feeling that I had another Mom and Dad around me.

And, Zel, we are somehow all very envious of you, and selfish perhaps, because of the opportunity you had of being around Bill more than we could be.

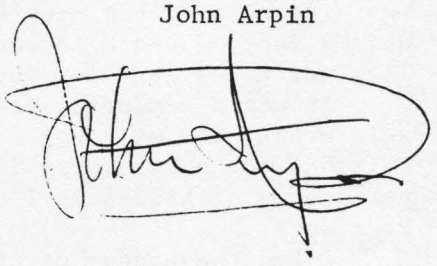
It will be difficult to play a few tunes without a skip of the heart. "Play 'Willow Weep For Me'," Bill would say. Yes, today, Bill, we are all willows -- bending our branches down to the ground, weeping our tears into the stream, as the song says.

But now, on a happier note, as he would have it, we must continue to all stay together as friends and live our lives based on the example set by Bill McCrostie. Let us all navigate the tunnels into the hearts of others, just as he did.

To borrow two words from Scott Joplin, Bill, we are all EASY WINNERS for having known you.

From all of us, his friends, and the people he loved, a fond farewell.

John Arpin



Bill McCrostie 20/Oct/1911
27/Jan/1985

MY DATE WITH THE QUEEN

By Catherine Wilson

About four years ago while still in school, I began performing professionally. It started off with what grew to become a one week per month engagement at the Windsor Arms Hotel in the elegant Courtyard Cafe. My regular performances at the Courtyard Cafe have snowballed into numerous other engagements.

Until June of 1982, however, the only style of music I played was classical. From that point on I have become much more versatile by having added some popular material, and, of course, my ragtime. This versatility, I firmly believe, has opened up other avenues in my performing career. With all of my performing groups, the Arpin and Wilson Duo, the Catherine Wilson Trio, or as a soloist, these three styles of music are part of the repertoire.

One never knows from where a new performing opportunity will arise. Last spring while playing at the King Edward Hotel in Toronto for a lunch time private job I have done for the past two years, a lady from the Office of Protocol heard me and inquired about me. From this, I was invited to perform for the Prime Minister of Portugal, an event which was also held at the King Edward Hotel, and only this last October for Her Majesty, Queen Elizabeth II at the Harbour Castle Hotel. As you can imagine, I was thrilled about this, as were all my friends.

It was a wonderful feeling participating as a performer in such a gala event, the most spectacular I have yet witnessed. Unfortunately, this was not a situation in which I could talk to and interview other performers or groups as I did in Sedalia and Kansas City (for the Ragtimer).

I had the honour of starting the evening off for a crowd of approximately 2,000 people for the pre-dinner reception. For this I played for about 40 minutes as a soloist, and was then joined by the Emperor Quartet for an additional 20 minutes.

My choice of repertoire for this large crowd covered everything from serious to light classical, some popular standards and recent hits, as well as a few ragtime numbers, all of which were extremely well received. I noticed that certain groups of people and individuals paid particular attention while I played classical numbers -- some Chopin and Bach, for instance -- while other groups were enthralled by the popular stuff, and still others by the ragtime. Had I been able to launch into some jazz, I am sure that I would have appealed to yet another sector of my audience. Thankfully, however, I did seem to have a wide enough and contrasting enough range of repertoire and styles for this occasion, and the audience was highly appreciative.

The music I performed along with the Emperor Quartet was quite a contrast. This fine quartet is comprised of two violins, viola and cellos (Norman Hathaway, first violin, Jef Ten Kortenar, second violin, David Wadley, viola, Stephen Buck, cello). I have worked with these musicians individually and in conjunction with other groups, and it has always been a very compatible working situation -- a lot of fun and musically rewarding. That evening was no exception, and the audience response was very favorable. As an ensemble the Catherine Wilson-Emperor Quartet (Quintet) performed everything from the popular "Pachelbel Canon" to Joplin's "The Entertainer" to favourite waltzes by Johann Strauss and others.

I had a slight break in my performing while the crowd moved into another room for the actual dinner. While people were seating themselves, some lovely music from the Canadian Chamber Ensemble, conducted by Raffi Armenian, could be heard in the background.

As the crowd settled, a hush came over everything. The bright red carpet which extended from the ballroom door up the long walkway to the stage where the head table was situated, was flanked at one portion by a group of trumpeters who played a grand fanfare to announce Her Majesty's entrance.

Beautifully dressed in a sky blue gown adorned with a fabulous diamond tierra, the Queen, preceded by bagpipers from the 48th Highlanders of Canada, entered with Premier William Davis.

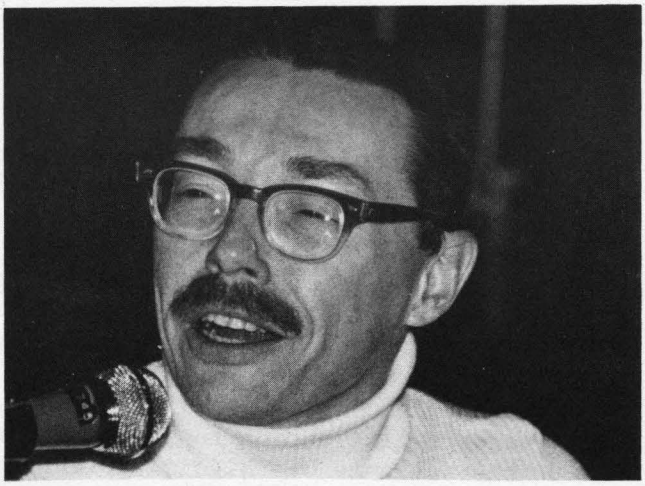
After the procession had taken its place at the head table, a short grace was delivered, immediately followed by the Band of H.M. Royal Marines playing "God Save The Queen". It was a magnificent moment, one that stirred everyone present. I've never heard the royal anthem sound so regal. It was a fantastic performance. Her Majesty's splendour and the beauty of every moment that evening would make the most fanatical republican a devoted monarchist.

For my part during the dinner, I played again as a soloist, then with Norman Hathaway and Stephen Buck as a trio, and later with the Emperor Quartet. The Emperor Quartet performed on its own, and the renowned Moe Koffman Quintet entertained Her Majesty with improvisations that nicely contrasted with the more formal piano solos and string arrangements.

I hope Her Majesty enjoyed this memorable evening as much as we who performed did.

RECORD REVIEW

by TEX WYNDHAM



JM-8397 "Struttin' On The Keyboard", piano solos* by Jack Hutton

Selections: Keep Your Temper, Echo Of Spring, Viper's Drag, Dreamy Limehouse, Brittwood Rag, Classical Rag, In A Mist, Ode To Bix, The Rimmer, Solace, Blackboard Rag, Homestretch Rag, Bala Rag, Purk's Parade, Mississauga Rag (with Neal Sannen, drums), Rialto Ripples, Your Feet's Too Big.*

Available @ $6.00 plus $2.00 handling from The Ragtime Society, Box 520, Station A, Weston, Ontario, Canada M9N 3N3.

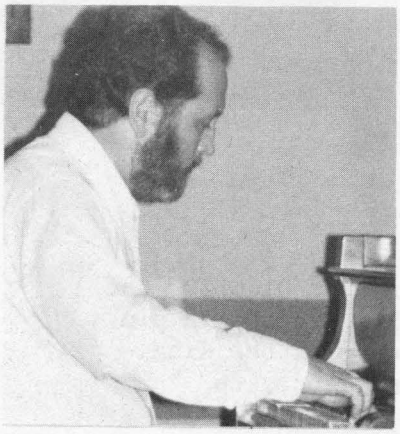
*"Your Feet's Too Big" is by The Rainbow Gardens Jazz Orchestra, a 1920s-style "hot dance" combo for which Hutton is pianist. A full LP by the RGJO, RGO Records A-1928 "The Rainbow Gardens Jazz Orchestra", is available @ $8.00 plus $2.00 handling from the same source as "Struttin' On The Keyboard".

Ragtimer editor Jack Hutton steps from the copydesk into the spotlight on a program that covers Fats, The Lion, Eubie, Bix, Joplin, Gershwin and six Hutton originals that show an attractive facility for lush voicings and glistening treble licks over a comfortable single-note stride bass. Jack scores on "In A Mist" (the longest and best-thought-out interpretation here, with good use of dynamics and tempos changes), "Rialto Ripples" (gliding beat, nice light touch) and Austin Kitchen's "Mississauga Rag" (bouncy, barrelhousey reading) He's less convincing on the super-fast portions of the tunes by the great Gotham composers, somewhat fuzzing the right hand and sounding rushed, as if he's reaching for something that he can't quite grasp. The album does, however, emerge with its head above water, especially for Society members who'd like to know what Jack might be up to when he's not battling a deadline.

Bonnie Banks BB 103 "The Ragtime Project", piano solos by Glenn Jenks

Selections: Maple Leaf Rag, Heliotrope Bouquet, Solace, Ragtime Nightingale, Colonial Glide, The Entertainer, Pastime Rag No. 4, Ragtime Oriole, Waltz For The Northern Lights, Cataract Rag.

Available postpaid @ $8.00 U.S. or $10.00 Canadian from Bonnie Banks Productions, P.O. Box 811, Camden, Maine 04843.



Recent Bash attendees have appreciated Glenn Jenks' knowledgeable, accomplished and ebullient renditions of the classics of Missouri-style ragtime, and now we can all do so via this album. This is no namby-pamby drawing-room ragtime session, but a four-square, bright-stepping date that puts the hoe-down beat and inherent optimism of these masterworks right out front where they're easy to grasp and enjoy. Glenn's obviously is having a good time himself here, tastefully adding playful smears, raggedy fills and rhythmic accents to the published scores, all of which heighten the hilarity while remaining respectful of source. There are some relatively minor ways in which the platter could be improved (the most important involving Jenks' too-fast pace for "Ragtime Oriole"), but I wouldn't them deter me from this ultimately oh-so-likeable disc.

Way back in our September-October issue, we asked what you would play if asked to perform before Queen Elizabeth. When we asked Tex Wyndham, he rattled off an instant list of 10 ragtime or popular compositions, some obviously referring to the Royal Family's children.

Did your list include of the following?

THE QUEEN RAG (Floyd Willis)

QUEEN RAGLIN (A.E. Hendrick)

THE PRINCE RAG (Russell Smith)

PRINCE OF WAILS (Elmer Schoebel)

ROYAL FLUSH (George Botsford)

CHARLIE MY BOY (the popular tune)

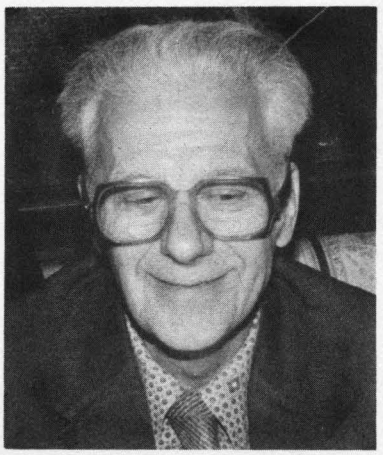
CLAP HANDS HERE COMES CHARLIE

BLUE BLOOD BLUES (Jelly Roll Morton)

HIGH SOCIETY (Porter-Steele)

I'M JUST WILD ABOUT HARRY (Eubie Blake)

SOMETHING DOING



By Elmer Renaud

Ragtime Society members, we've discovered, often schedule business or pleasure trips to hear a favorite ragtime musician, even if that means crossing half a continent. First, of course, they consult this delightful thumbnail guide, which you'll find nowhere else but the Ragtimer. (Performers can contact Elmer Renaud at 68 Hillside Drive, Apt.207, Toronto, Ont., Canada M4K 2M4)

JOHN ARPIN Two chances a night to hear John! First at Club 22, the piano bar at Toronto's Windsor Arms Hotel, 5:15 p.m. to 8:15 p.m., Monday through Friday, then a few blocks southeast at the King Edward Hotel's Consort Lounge from 8:30 p.m. on, Monday to Saturday.

MEL COLLIE A frequent banjo performer at recent Bashes, Mel performs frequently around Toronto, usually at the Jack Russell Pub, 27 Wellesley St. East, Toronto. He has added a bass to his group, the Entertainers, (now banjo, piano, bass and drums)

ROBERT R. (RAGTIME) DARCH -- There is no more tireless global ambassador for ragtime than Ragtime Bob Darch, whose 1984 itinerary included Sweden, Norway, Egypt, East Africa, South Africa, the British Isles and Germany. Right now, he's in Del Rio, Texas, at Ralino's Pub.

CHARLES B. DAVIS JR. (The Tar-Heeled Tickler) Charles plays each Friday evening from 5:45 p.m. to 7:45 p.m. at the Jacksonville Country Club, Jacksonville, North Carolina, ("Although this is a private club, I have the privilege of bringing guests," Charles advises. "If you are in the neighbourhood, call me at 353-2872 and I am sure we can get together.")

GEORGE FOLEY the youthful composer of the "Cleveland Rag" and a stand-out performer at many previous Bashes can be heard in the Cleveland area: East Side Mo's, Routes 306 and I.90, Mentor, Ohio --Tuesday and Thursday, 7:00 to 11:00, Friday, 8:30 to 12:30, Saturday, 9:00 to 1:00. Elbon Cafe, Cleveland Heights, Ohio, Wednesday, 8:00 to 11:00./

KERRY GOWER is the featured pianist/vocalist with the PAINT CREEK JAZZ SOCIETY at Nealee's on the Hill, Tiemkin Road, Rochester, Michigan, Friday and Saturday 9:00-1 a.m. winter hours (9:30 - 1:30 a.m., summer hours). The Saturday personnel includes Chuck Moss, trombone, Dave Tatroe, clarinet, Bill Bolle, bass, Rick Bryant, drums, and Kerry on piano.

WALT GOWER Plays clarinet at the Woodbridge Tavern, St. Aubin and Woodbridge, Detroit, Michigan with St. Aubin Street Ramblers every Saturday and alternate Fridays (9:30 p.m.-1:30 a.m.). Bob Milne plays piano Saturday nights; Linda plays the alternate Fridays (as noted below in SOMETHING DOING)

DAN GRINSTEAD a welcome and impressive newcomer at the '83 Bash, can be heard in the Seattle, Washington, area.

JEAN AND PAUL HULING (Sister Jean, the Ragtime Queen and Laundry Fat) Playing every Saturday, 9 p.m.- 1 a.m., Cleaveland Crate and Trucking Co. Restaurant, Cleveland, Ohio, with Ralph Cruegel's New Eagle Jazz Band.

DICK HYMAN Time your next New York City visit to be there on Monday night, Dick Hyman's weekly stint at Hanratty's, the folksy Manhattan bar where regulars stare at TV in the front section and jazz fans listen to piano in the small dining room at the rear. There is a $5 cover charge per person, well worth it. (Tell Dick you're a Society member and you'll suddenly hear Confrey as only Dick Hyman can play it)

GLENN JENKS is a must if you're visiting the Maine-New Hampshire area (why not call Glenn at 207-236-2789 to find where he is playing?)

JOHNNY MADDOX Playing at Il Porto Restaurant, 121 King Street, Alexandria, Virginia, Tuesday-Saturday.

MIKE MONTGOMERY Playing at the Dakota Inn Rathskeller, 17324 John R St., Detroit, Mi (near Woodward and McNichols) on Friday nights between 8 p.m. and 1:30 a.m. Mike is there most Friday nights, but call 313-867-9722 to make sure if you're planning a visit.

BOB MILNE Ramada Inn, Telegraph Road, Southfield, Michigan, solo piano, Monday through Thursday 5-8 p.m. (Also Dixieland Sunday brunch, 11 a.m.-3 p.m.)

Woodbridge Tavern, Woodbridge Street, Detroit, Michigan, Dixieland band, 8 p.m.-1:30 a.m. every Saturday night Linda Milne plays with the Dixieland band alternate Fridays, 9:30 p.m. - 1:30 a.m.(259-0578)

BOB AND LINDA MILNE Real Seafood Co., Portside Mall, Summit Street, Toledo, Ohio, 12:00-2; 5 p.m.-9 p.m., Sunday

NEW BLACK EAGLE JAZZ BAND (Pianist is Bob Pilsbury; Eli Newberger is tuba player and occasional pianist) Plays every Thursday, 7:30 -11 p.m. at Sticky Wicket Pub, Hopkinton, MA.

RAINBOW GARDENS JAZZ ORCHESTRA is playing Friday-Saturday nights at Gracie's Restaurant , (508 Queen St. West, Toronto, 416-363-4171, reservations advised for dinner). Jazz concert, Lulu's, Kitchener, Ontario, April 16; Concert, Sir Sanford Fleming College, Peterborough, Ontario, April 19; Canadian Collectors' Conference, Toronto, April 27

SI RICHARDS Plays Wednesdays 7 p.m. to 12 p.m. and Thursdays 7:30 p.m. to 11:30 p.m. at Chung's Restaurant, 21080 Lorain Road, Fairview Park, Ohio 44126 (216-333-3070). Or you'll find Si on Friday nights at the Cleveland Yachting Club, 200 Yacht Club Drive, Rocky River, Ohio 44116 (216-333-1155) between 6 p.m. and 9 p.m.

BOB SEELEY Plays Tuesday to Saturday, 6:30 p.m. to 10:30 p.m., at Charley's Crab Restaurant, Highway 175 and Crooks Road, Troy, Michigan (a northern suburb of Detroit). Bob Seeley is in his 12th year at Charley's Crab Restaurant, which won't surprise Bash admirers of his ragtime, stride, boogie and blues styles. To confirm that Bob is playing call 313-546-4337 (home number)

CATHERINE WILSON Playing regularly at the Courtyard Cafe, Windsor Arms Hotel, Monday to Saturday, 7 p.m.-11 p.m..

DICK WELLSTOOD "Dick Wellstride", as Ralph Sutton calls him, is the house pianist at Hanratty's (see Manhattan address and phone number under DICK HYMAN). Check the New Yorker night life section in advance to make sure he's not on the road.

TEX WYNDHAM appearing with his RED LION JAZZ BAND the first Friday of each month, 9:30 p.m. to 12:30 a.m., The Haberdashery, 8th and King Streets, Wilmington, Delaware.

A WORD FROM THE EDITOR

This issue was delayed because I wanted to include the moving eulogy that John Arpin delivered to an audience of Bill McCrostie's friends Jan. 31, 1985, in a midtown Toronto funeral home chapel. John played both before and after the eulogy, and accompanied Tom Lavine and Lynn Wynters. Catherine Wilson also performed. When John played Eubie's "Chevy Chase" as an upbeat composition to end the ceremony, all agreed that no one would have enjoyed the music more than Bill. It was a ragtime funeral -- which was just what he would have wanted. Articles and departments that did not appear in this issue because of space will be in our March-April issue which follows shortly.

Jack Hutton

MINI-BASH: Feb. 9

Betty Miquelon, the co-ordinator of the Society's highly successful mini-bashes reports: The first "Mini-Bash" of 1985 took place at Korenowsky's on February 9. There were approximately 150 guests, with 27 performers. Mark Wittmann was our M.C. and kept the activities moving right along. A special thanks to the hard-working telephone committee who called the Toronto ragtimers. The committee members were:

Barbara Simpson Elmer Renaud Joan Hayes Gordon Bennett
Dorothy Rose Ruth Connell Jo-Ann Ras

MINI-BASH -- February 9, 1985

Master-of-ceremonies: Mark Wittmann

Photographer : Joan Packer

CATHERINE WILSON	Pineapple Rag (Joplin)
	Bohemia Rag (Lamb)
AUSTIN KITCHEN	Honey Hush (Waller)
	Own composition (unnamed)
ARTHUR KENDRICK	Sunflower Slow Drag (Joplin/Hayden)
	Gladiolus Rag (Joplin)
ROSS MCLACHLAN	Harlem Rag (Turpin)
	Happy Cat Rag (own composition)
JACK HUTTON	Solace (Joplin)
	Soda Fountain Rag (Ellington)
ROSEMARY RENAUD	Chili Sauce Rag (Fischler)
	Toad Stool Rag (Lamb)
WAYNE ADAMS (banjo)	Beautiful Dreamer (Foster)
	Bunch O' Rags (Jerome)
FRANK WITTMANN	Madcap Marionettes (own composition)
	Ragtime Nightingale (Lamb)
DON SCOTT	Pork and Beans (Luckey Roberts)
	Greenwich Witch (Confrey)
ERIC RODWELL	I'm Gonna Sit Right Down
	Nonpareil (Joplin)

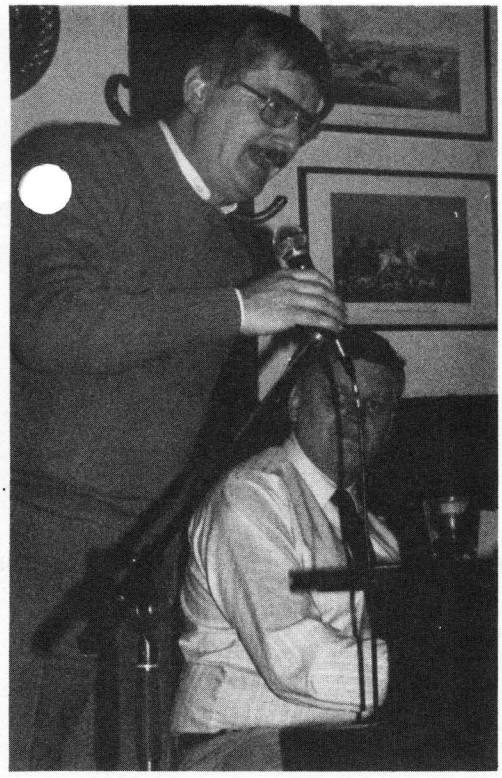
JOHN FLOYD	At a Georgia Camp Meeting (Mills)
	You Took Advantage of Me (Rogers & Hart)
	You're Driving Me Crazy (Donaldson)
BILL BEECROFT (sax)	Memories of You (Blake)
JOHN FLOYD (piano)	Lady Be Good (Gershwin)

Short intermission and raffle
MARJ SAWYER won Eubie Blake LP

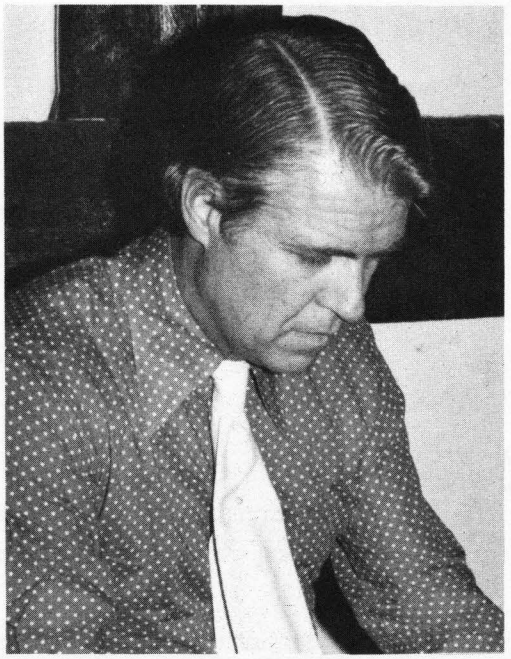
ROD ANDERSON	Lipizzaner Rag (own composition)
	Rideou Rag (own composition)
RUSS MERIFIELD	Numb Fumblin' (Waller)
	Keeping out of Mischief (Waller)
REID KAISER	Nagasaki (Warren)
	Carolina Shout (James P. Johnson)
	Society Rag
NORM BARKER	Peacherine Rag (Joplin)
PETER DUPUY	T'Ain't Good (Waller)
	Hilton Stomp (Teagarden)
	Piano Roll Blues
BESS FELL	Kitten on the Keys (Confrey)
	The Jazz Mistress (Mayerl)
	Black and White Rag (Botsford)
JO-ANN RAS	Black Diamond Rag (Lodge)
JOAN PACKER	Bohemia Rag (Lamb)
ROGER BROADBENT	When You're Smiling
	Jitterbug Waltz (Waller)
LYNN WYNTERS (vocal)	Over The Rainbow
John Floyd (piano)	
GEORGE YOUNG (spoons)	Ain't She Sweet/ Yes Sir, That's My Baby/
ROSS MCLACHLAN (piano)	If You Knew Suzie/ Maple Leaf Rag/
	St. Louis Rag (Turpin)
DOROTHY ROSE (vocal)	Bill Bailey (Cannon)
PETER DUPUY (piano)	You Made Me Love You (Monaco)
BILL BEECROFT (sax)	I Can't Give You Anything But Love
BILL BEECROFT (sax)	I Surrender Dear
AUSTIN KITCHEN (piano)	Indiana (Haley)
TOM LAVINE (vocal)	Chicago (Fisher)
JOHN FLOYD (piano)	Sunny Side of the Street
BILL BEECROFT (sax)	
ERN TOTTEN	Waller medley

AT LEFT: Ross Maclachlan accompanies George Young on spoons.

MINI-BASH PICTURE: That's Joan Packer who usually takes everyone else's photo!



TOM LAVINE,
JOHN FLOYD (piano)

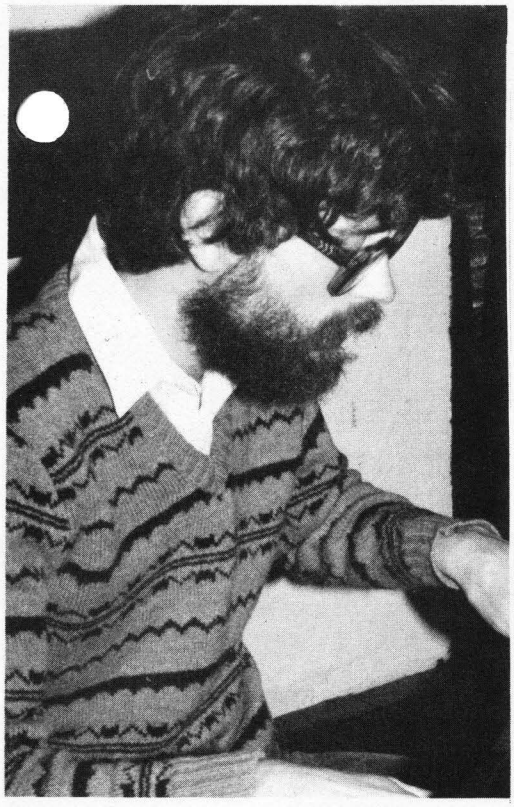


ROD ANDERSON

NORM BARKER

ABOVE: JO-ANN RAS

RIGHT: BESS FELL
and PETER DUPUY



ABOVE: ERIC RODWELL

RIGHT: ZELLA CONNELL
MCCROSTIE with
daughters, RUTH CONNELL,
left, and SHIRLEY PHILIP

DIXIE KISSES

(Rag Intermezzo.)

By E. CLINTON KEITHLEY.
Writer of "Bumble Bee Rag"
"Merry Widow Rag" "Laughing Eyes"

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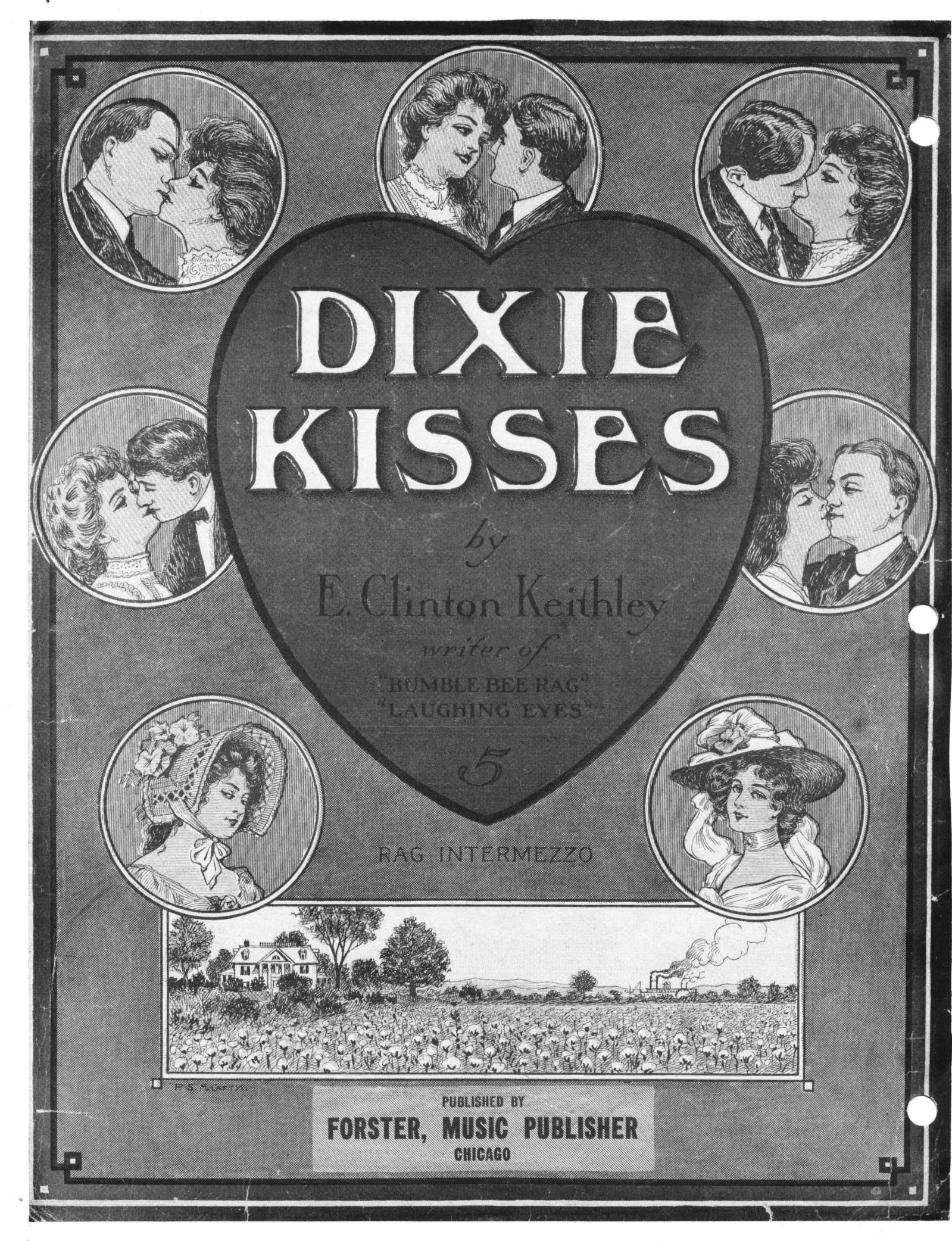
DIXIE
KISSES
by
E. Clinton Keithley
writer of
"BUMBLE BEE RAG"
"LAUGHING EYES"
5
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